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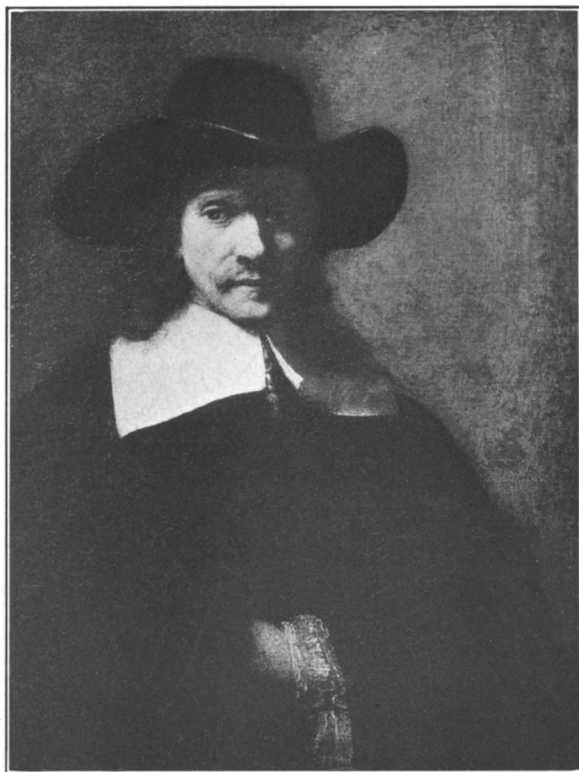
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## A REMBRANDT LECTURE AND EXHIBITION

ON March 24, Kenyon Cox will give a lecture in the Lecture Hall on the spiritual side of Rembrandt's art as exhibited in his etchings. No writer of today is better qualified to do this than Mr. Cox. To mark the occasion and in order to illustrate

which should be of the greatest interest to students. The exhibition has been made possible by the kindness of Messrs. J. P. Morgan and C. B. Eddy, who have lent drawings; and Messrs. Fritz Achelis, C. B. Eddy, J. P. Morgan, S. S. Rosenstamm, Felix M. Warburg, Theodore de Witt, and Mr. and Mrs. Emil Baerwald, all of whom have lent etchings. The paint-



PORTRAIT OF A MAN  
A PAINTING BY REMBRANDT

the points of his address to the fullest advantage, the Curators of Paintings and of Prints have brought together for exhibition in Gallery 8 in Wing J (the print exhibition gallery), during the month of March, beginning March 4, examples of Rembrandt's art in three mediums: painting, drawing, and etching. There will thus be given an opportunity, perhaps never offered before in this country, of seeing these objects side by side—an opportunity

ings, together with some drawings and etchings, come from the collections of the Museum itself. Among the drawings are figure and animal studies, landscapes, copies of Indian miniatures, and sketches of imaginative compositions. Among the etchings are such famous masterpieces as the Hundred Guilder Plate, Christ Presented to the People, the Three Crosses, the View of Amsterdam, the Goldweaver's Field, the Three Cottages,



ADAM AND EVE  
A DRAWING BY REMBRANDT  
PEN AND BISTRE



CHRIST CARRIED TO THE TOMB  
AN ETCHING BY REMBRANDT

the Landscape with a Ruined Tower, the portraits of Clement de Jonghe, Jan Lutma, Ephraim Bonus, and Rembrandt Sketching at the Window, together with such less famous but most marvelous things as Tobit Blind, the Little Raising of Lazarus, the Descent from the Cross by Torchlight, the Burial of Christ, and the Entombment.

The exhibition is contained in one rather small room, and the number of things shown has been restricted to less than one hundred carefully selected items, in order that it may be thoroughly and intimately seen by the visitor without the fatigue or scattering of interest incident to the examination of a large number of items displayed in large galleries.

W. M. I., JR.

## AN EXHIBITION OF AMERICAN SCULPTURE

OUR American sculptors have often noted with gentle melancholy that although collections of modern American pictures abound in our cities, the art of sculpture has not been adequately represented. The famous collection of modern marbles and bronzes in the first hall of the Luxembourg Museum, in happier times thronged of a Sunday with interested visitors, has not yet found its counterpart here. In the last analysis, this is due to the fact that with our people, the interest in pure form has been less than that in color. Yet this condition is now definitely changing, especially since our sculptors have learned to express, without detriment to the dignity of their art, a wealth and variety of human emotion and human experience never suggested in the product of an earlier, chillier school.

And today American sculpture has a very real part to play in public life, a part quite as important as that of American painting. Here in outdoor New York, a man may trudge from the Battery to the Bronx without encountering any example of the painter's art except that proffered by the solicitous poster, while sculpture of all sorts and in all states will confront him. Everywhere statues stand on pedestals, hide within porticos, dominate park entrances, decorate public buildings. Reliefs

and groups and fountains are part and parcel of our architecture. In a melting-pot population like ours, art has many worshipers. A beauty-loving public needs a closer, more conscious, more truly critical acquaintance with its sculpture than it will ever gain in its un leisured walks abroad, its rapid transits, its swift ways and subways. You say that a philosopher in marble, perched atop a library, is a fine sight. Let us then bring down some decent semblance of him, some fragment or study or sketch, or better still, some other more portable work by the same sculptor, and place it in the calm of the museum, where in the mind's eye we may finger the fringes and touch the hands, and learn whatever we may about the magic these upper-story philosophers are said to possess. Often a quiet quarter of an hour's dialogue between a spectator and a statue in a museum will tell that spectator more about the art and science of that statue than could be guessed in a whole lifetime of preoccupied passing through the very street where the original stands. It is within the craft of the museum to lift the visitor from his poor status as passer-by to the higher plane of knower, sympathizer, participant.

In answer to a real need, therefore, the Metropolitan Museum of Art is opening on March 11 two large galleries dedicated wholly to contemporary American sculpture, as a permanent collection. From time to time some of the works now seen may be withdrawn, and new works substituted, since it is by no means the intention that the collection, though permanent, should remain unchanged. Given the well-known difficulties and inhibitions attendant upon the placing of works in marble, bronze, and plaster, the showing is fairly representative, or at least suggestive, of the aims and achievements of our sculptors. Naturally neither colossi nor bibelots could well be included; most of the pieces are not far from life size, one way or the other. Except in a few instances, the heroic strain of which American sculpture is really capable is of necessity absent. Nor could full justice be done to our rich native store of those smaller pieces in